

HOW TO PLAY
THE "CHROMONICA"
AND
"SUPER CHROMONICA"
(CHROMATIC HARMONICAS)



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- No. 260.** "CHROMONICA." **Hohner** Harmonica. Length $4\frac{7}{8}$ inches. This Chromatic Harmonica supplies the half-tones (sharps and flats) not found in the regular style instruments. Because of this added feature, it permits the playing of almost any selection in any key. On account of its scope, the "Chromonica" is being used in public schools throughout the country and is recognized by musical authorities as an instrument of the orchestra. It has heavy convex nickel-plated covers, brass plates, 40 perfectly tuned reeds, and is fitted with a patented wind-saving device which permits greater volume of tone. Available in keys of "A, B \flat , C, D, E, F, G." Packed in a highly attractive and durable hinged box, patterned to resemble grain leather. Embossed gold lettering and novel colored design on outside cover.



- No. 270.** "SUPER CHROMONICA." **Hohner** Harmonica. Length $5\frac{5}{8}$ inches. This elaborate Chromatic Harmonica not only supplies the half-tones (sharps and flats) not found in the regular style instruments, but contains many other outstanding features that make it unique in the Harmonica world. Embodying three complete chromatic octaves beginning with middle "C" on the piano, it has a range equivalent to that of the flute. This permits the playing of any selection in any key and the wide scope of the "Super Chromonica" enables the player to obtain the notes in their natural sequence without the necessity of jumping to a higher octave. Another unique feature is the elimination of the bass chord accompaniment usually found in the first three holes of the standard Harmonica. In the "Super Chromonica" the "Do" note of the first octave is obtained by blowing in the first hole. Thus the "Super Chromonica" is distinctly a solo instrument, the same as the cornet or violin. This is certain to make it the choice of amateur and professional artists everywhere. It has beautifully etched heavy nickel-plated convex covers, brass plates, 48 perfectly tuned reeds, and is fitted with a patented wind-saving device which adds greatly to the tonal quality and provides increased volume. Packed in a beautiful wooden case lined with plush and sateen, colored silk band, embossed gold lettering and scroll design on outside cover, and two gilt locks. Available in key of "C."

Chromatic Harmonicas Used in This Publication

- No. 260.** "CHROMONICA." Regular Tuning—Notes in first three holes provide chord accompaniment to solo notes in hole No. 4.
- No. 260.** "CHROMONICA." Solo Tuning—Chord accompaniment eliminated. Reeds in first three holes tuned to successive notes of the scale.
- No. 260.** "CHROMONICA." Alto Tuning—Same as solo instrument, but tuned one octave lower.
- No. 270.** "SUPER CHROMONICA." Embodies three complete chromatic octaves.
- No. 270.** "SUPER CHROMONICA." Tenor Tuning—Same as above, but tuned one octave lower.
- No. 265.** BASS "CHROMONICA." Bass accompaniment chromatic Harmonica especially suited for ensemble playing.

*All selections in this book arranged by C. IRVING VALENTINE,
Director of Music, Newtown High School, New York City.*

THE "CHROMONICA"

The "Chromonica," the latest development in Harmonica construction, through the use of a lever gives the player the power to produce true chromatic tones and also to play any major, minor or chromatic scale he may wish.

The "Chromonica" really consists of two Harmonicas tuned a half step apart and arranged one above the other. A "Chromonica" tuned in the key of "C" provides the scales of "C" and "C \sharp " See FIGURE I.

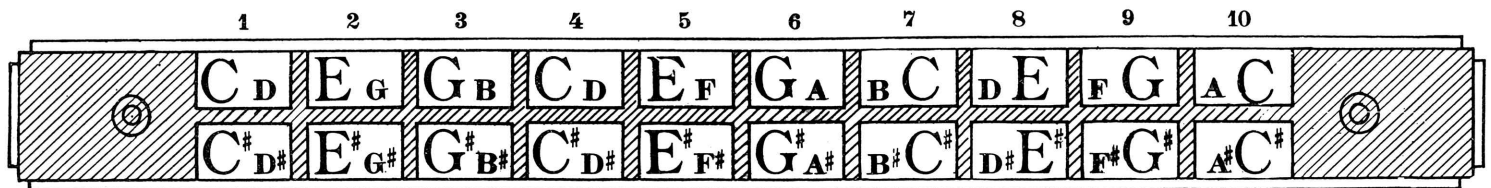


FIGURE I. This illustration pictures the "Chromonica" with the top or mouthpiece removed. The upper row indicates two sets of reeds (one draw and one blow) tuned in the key of "C" while the lower one indicates two sets of reeds in the key of "C \sharp ." The large type letters represent the tones which are obtained by BLOWING into the holes; whereas the small letters represent the tones obtained by DRAWING through the same holes.

Through the use of a lever, only one scale is exposed to the breath at a time. Therefore, when the lever is in its original position, the instrument is in the key of "C," and upon shifting (pressing) the lever, the scale of "C \sharp " is introduced. Consequently, since a sharp to one note is a flat to the succeeding note, the successive half steps which constitute the chromatic scale can be produced.

The Use of the Lever

When the lever is not used, the "Chromonica" provides only the diatonic scale of the key in which it is tuned and differs in no way from the regular Harmonica. Only when a half tone is desired is the lever used. See FIGURE II.

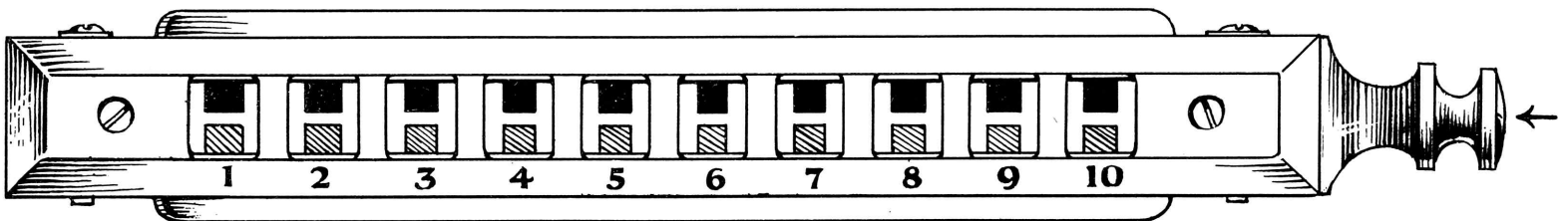
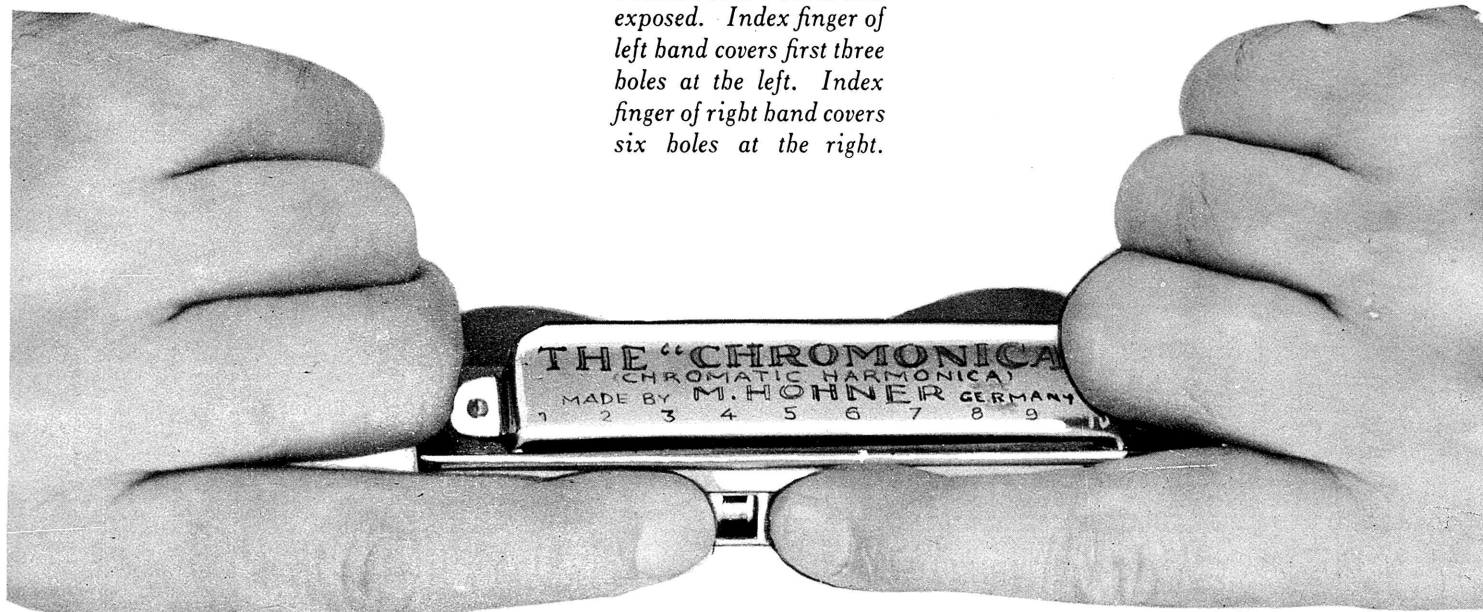


FIGURE II. Illustration pictures full view of mouthpiece on the "Chromonica" with engraved numerals. Note lever indicated by (\leftarrow).

The first thing for the beginner to acquire is the knack or art of tonguing the "Chromonica." That means producing single tones. The violinist learns to balance his bow so that it touches but one string as he draws it back and forth. At the same time, he learns the grades of pressure on the bow that produce the best quality of tone on his strings. And so the Harmonica player learns to use his tongue, blowing or drawing through but one hole at a time, and applying the breath to secure expression and produce pleasing musical tones. This is very easy to accomplish if the following instructions are faithfully followed.

HOLDING THE "CHROMONICA"—Hold the "Chromonica" in the left hand, with the low or bass notes to the left. From the left side of the instrument count four holes. Place the index finger of the right hand over the remaining six holes. Now place the index finger of the left hand over the first three holes so that the fourth hole remains exposed. See FIGURE III.

FIGURE III. Fourth hole exposed. Index finger of left hand covers first three holes at the left. Index finger of right hand covers six holes at the right.



Place the "Chromonica" to the lips, blowing lightly into the open space or fourth hole. In so doing, you will sound "Do"—the first note of the scale in which the "Chromonica" is tuned.

The use of the fingers in these simple directions is intended only for the purpose of acquainting the student with the single tone. This is all important in learning to play the "Chromonica" correctly and must be mastered before proceeding further.

KNACK OF TONGUING—To obtain the single tone and play the "Chromonica" properly, place the tip of the tongue against the lower teeth.

Remove the index finger of the left hand from the first three holes of the instrument, and with the index finger of the right hand still firmly fixed over the six holes at the right, place the "Chromonica" well

into the mouth between the teeth so that the top or surface of the tongue covers the first three holes or openings exactly as you did with the index finger of the left hand. See FIGURE IV.

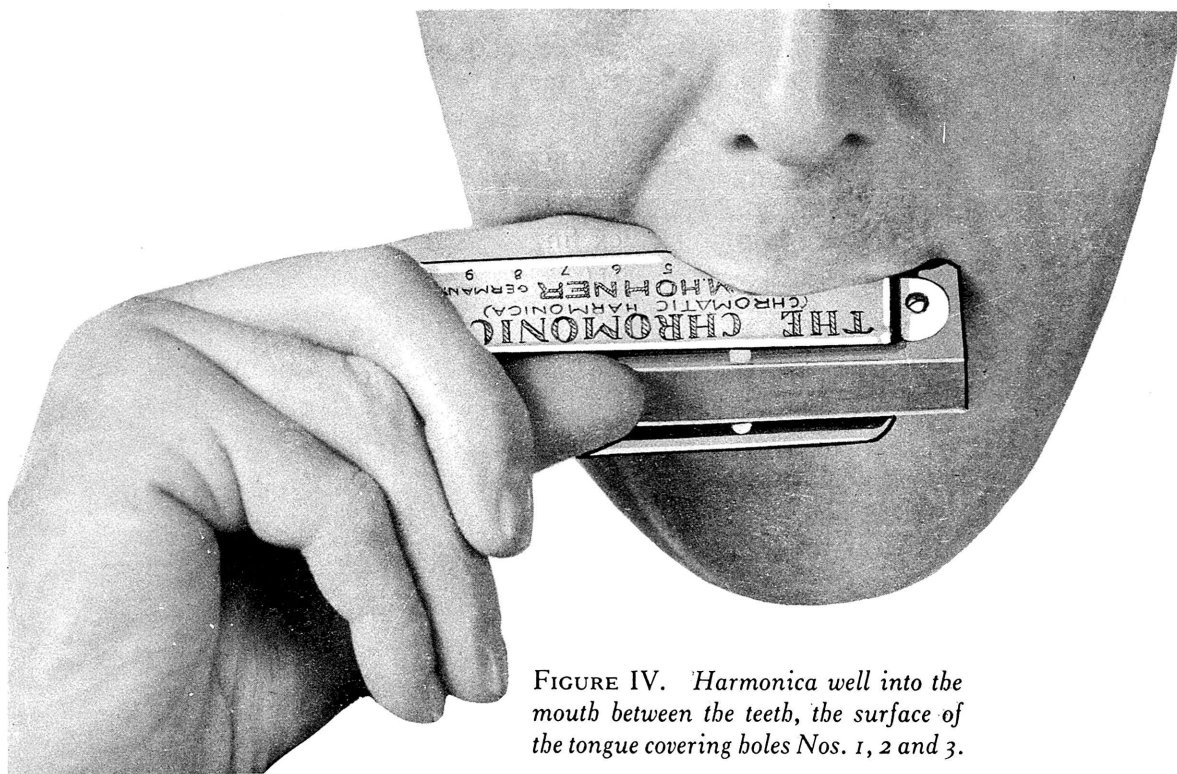


FIGURE IV. *Harmonica well into the mouth between the teeth, the surface of the tongue covering holes Nos. 1, 2 and 3.*

PLAYING THE SCALE—Now blow lightly and the “Do” note in the fourth hole will respond. Be certain that only the “Do” note does respond, for if you hear more than one distinct note, the tongue has not been properly placed on the instrument. Repeat this exercise until you have mastered playing this one note. You are urged not to proceed further until this is accomplished. A little practice will bring satisfactory results. When you have acquired the knack of sounding the “Do” note distinctly with the aid of the tongue, as just explained, you are well on the way to success. In the same position, that is, with the “Chromonica” well into the mouth between the teeth, the surface of the tongue still covering holes Nos. 1, 2 and 3, draw the breath through the same (fourth) hole when you will obtain the second note of the scale, or “Re.”

Having played the first two notes of the scale, you may now proceed to the third and fourth notes. Move the index finger of the right hand one hole to the right, placing the “Chromonica” in the mouth, the surface of the tongue now covering holes Nos. 2, 3 and 4. In that position, blow into the fifth hole and you will have the third note of the scale, or “Mi.” In the same position, draw the breath and the fourth note, or “Fa,” will respond. Again move the index finger of the right hand one hole to the right, placing the surface of the tongue over holes Nos. 3, 4 and 5. Blow into the sixth hole when the fifth note of the scale, or “So,” will be heard. Draw the breath through the same hole and you will obtain the sixth note, or “La.” Once again move the index finger of the right hand one hole further, placing the surface of the tongue against holes Nos. 4, 5 and 6. ~~Here the procedure is reversed.~~ Draw the breath through the seventh hole, when the seventh note of the scale, or “Ti,” will respond. By blowing into the same (seventh) hole, the eighth note, or high “Do,” of the scale will respond, thus completing the octave.

HIGHER AND LOWER NOTES—The notes above the seventh hole are a continuation of the scale into the next octave. The notes in holes Nos. 1, 2 and 3 provide a harmonious chord accompaniment to the solo notes in hole No. 4, and by moving the tongue to and from the instrument rapidly, the bass or chord effects may be obtained.

PERFECTING TECHNIQUE—Now practise playing the scale without the use of the fingers, holding the “Chromonica” in the left hand (see FIGURE V) until you are able to render it perfectly. This is the diatonic scale of “C”—see Exercise I. The student should continue to practise this scale playing with ever increasing rapidity, as in so doing, he becomes thoroughly familiar with his instrument and the location on the “Chromonica” of each tone in the diatonic scale. Furthermore, it will then be comparatively easy to play by ear or from the music in a thoroughly proficient manner any song that does not embody accidentals or half tones.



FIGURE V. Correct position of Harmonica in mouth. Instrument in left hand.

Securing Artistic Effects

VIBRATO—The tonal quality of the “Chromonica” may be immeasurably enhanced through the proper manipulation of the hands over the instrument. To secure a high quality and roundness of tone, hold the “Chromonica” in the left hand between the index finger and the thumb, closing the right hand over the left in such a way as to form a sort of air chamber. When the right hand is moved rather rapidly in such a way as to open and close the air chamber, the palms of the hands acting as a hinge, a delightful and effective vibrato is produced. See FIGURES VI and VII.

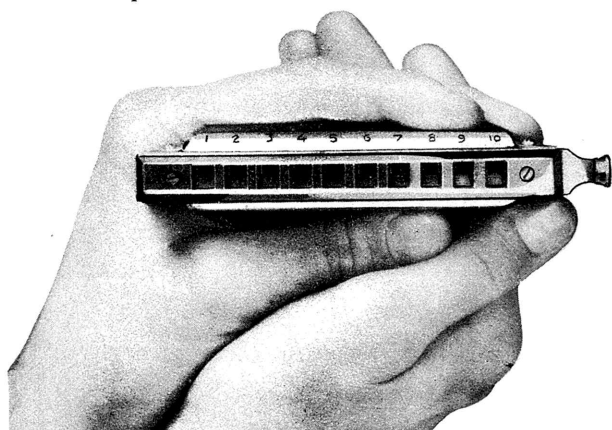


FIGURE VI. Hands in closed position.

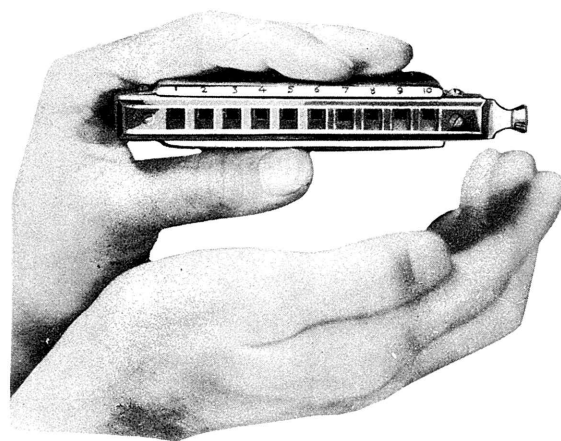


FIGURE VII. Hands in open position.

Proper Care of the “Chromonica”

The finest musical instrument, whether it be a Stradivarius violin, a clarinet, flute or cornet, demands care in its handling and use if it is to give the maximum service and tonal value. So, then, to insure the best possible results, keep your “Chromonica” spick and span at all times.

Forced playing of the “Chromonica” affects the reeds adversely. Strive to attain expression and sweetness of tone rather than mere volume. By observing this simple precaution, the instrument will retain its tonal qualities and give an added measure of service.

CLOGGING OF REEDS—The excess flow of saliva into the reed cells is apt to clog the reeds and prevent their proper vibration. When this occurs, tap the “Chromonica” firmly on the palm of the hand to expel the moisture and thus permit the proper functioning of the reeds. To avoid “clogging,” cultivate as much as possible playing with a “dry mouth.”

As the player becomes more experienced and proficient in the handling of his “Chromonica,” he will find that he is not troubled with the clogging of the reeds.

To Play the Scale

As stated, to play the simple diatonic scale, the use of the lever is not required. The following exercise indicates how the diatonic scale in the key of “C” may be obtained. The numbers refer to the holes indicated in Figure II. Where only the hole numbers appear, it means to BLOW. Hole numbers followed by an apostrophe (') mean to DRAW. A small arrow (←) following the numbers indicates that the lever must be used to obtain the desired note.

Thus: 1 means to Blow in the first hole.

1' means to Draw through the first hole.

1← means to press the lever and Blow in the first hole.

1'← means to press the lever and Draw through the first hole.

EXERCISE 1

THE DIATONIC SCALE OF “C”—
(“Chromonica” tuned in “C”)

4 4' 5 5' 6 6' 7' 7
“C” “D” “E” “F” “G” “A” “B” “C”

The Chromatic Scale

The chromatic scale is a half tone progression from key note to key note. Special care and attention should be given to the exercise of this scale. The following exercise illustrates the technique of the chromatic scale starting with the key note “C” (air hole No. 4—“Chromonica” tuned in “C”)

EXERCISE 2

4 4← 4' 4'← 5 5' 5'← 6 6← 6' 6'← 7' 7
“C” “C#” “D” “D#” “E” “F” “F#” “G” “G#” “A” “A#” “B” “C”

While the “Chromonica” has a range of three octaves, middle “C” to four lined “C,” the lowest and highest octaves are incomplete, but nevertheless, it parallels the best tone range of the flute, oboe, piccolo, and violin, and most of the music arranged for these instruments can be used with telling effect on the “Chromonica.”

Although the "Chromonica" is generally treated like the piccolo as a transposing instrument (that is, producing a tone one octave higher than the pitch indicated on the staff), there are some selections that can best be played using the "Chromonica" as a non-transposing instrument.

The following charts illustrate the notes on the staff for both ways of using the "Chromonica." Notes that are included in brackets have the same sound, that is, they are identical in pitch and are obtained in the same way.

NOTATION CHART FOR "CHROMONICA"—KEY OF "C" REGULAR TUNING

(Transposing an octave)

(Violin and Oboe)

Notes on Treble Clef

Notes on Bass Clef

Hole numbers	1	1←	1'	1'←	2	2←	2'	2'←	3	3←	3'	3'←	
Syllable names	do	di	ra	re	ri	me	mi	+	fa	so	si	le	ti
Pitch names	c	c#	db	d	d#	eb	e	e#	f	f#	g	g#	ab

Hole numbers	4	4←	4'	4'←	5	5←	5'	5'←	6	6←	6'	6'←	7'	7←	7	
Syllable names	do	di	ra	re	ri	me	mi	+	fa	fa	fi	se	so	si	le	la
Pitch names	c	c#	db	d	d#	eb	e	e#	f	f#	g	g#	ab	a	a#	bb

Hole numbers	8'	8'←	8	8←	9'	9'←	9	9←	10'	10'←	10	10←
Syllable names	re	ri	me	mi	+	fa	fa	fi	se	so	si	le
Pitch names	d	d#	eb	e	f#	g	g#	ab	a	a#	bb	b#

+ These notes are not used in the Chromatic Scale of C, therefore, no singing names are given for them.

NOTATION CHART FOR "CHROMONICA"—KEY OF "C" REGULAR TUNING

(Actual pitch) (Flute and Piccolo)

Notes on Treble Clef

Hole number →	1	1←	1'	1'←	2	2←	2'	2'←	3	3←	3'	3'←	
Syllable name →	do	di	ra	re	ri	me	mi	+	+	fa	so	si	le
Pitch name →	c	c#	db	d	d#	eb	e	f	e#	f	g	g#	ab

4	4←	4'	4'←	5	5←	5'	5'←	6	6←	6'	6'←
do	di	ra	re	ri	me	mi	+	+	fa	fa	fi
c	c#	db	d	d#	eb	e	f	e#	f	f	f#

7'	7'←	7	7←	8'	8'←	8	8←	9'	9'←	9	9←	10'	10'←	10	10←
ti	+	+	do	do	di	ra	re	ri	me	mi	+	+	fa	fa	fi
se	so	si	le	la	li	te	+	do	di	ra					
b	cb	b#	c	c	c#	db	d	d#	eb	e	f	e#	f	f	f#

The Major scale consists of eight tones in a progression of steps and half steps arranged in the following manner: First tone—the key tone; second tone—one step higher than the first tone; third tone—one step higher than the second tone; fourth tone—one half step higher than the third tone; fifth tone—one step higher than the fourth tone; sixth tone—one step higher than the fifth tone; seventh tone—one step higher than the sixth tone; and eighth tone (octave key tone)—one half step higher than the seventh tone.

On this progression, and the chromatic scale based upon it, nine tenths of the music of the civilized world is founded. Therefore, this assertion is true: "Master the scales and the world's music is at your disposal."

All forms of the Relative Minor Scale (Normal, Harmonic, and Melodic) use the sixth tone (la) of the Major Scale for the key tone and progress on the Major Scale tones to the next sixth tone of the Major Scale. The Normal Minor makes no Chromatic alteration. The Harmonic Minor sharpens the seventh tone of the Normal Minor (fifth tone of the Major) both ascending and descending. The Melodic Minor sharpens the sixth and seventh tones of the Normal Minor (fourth and fifth of the Major) ascending, and returns them to their original pitch descending.

Do not attempt to study all these scales at once. Master one at a time and play a number of melodies written in that key. After mastering a number of the scales, transpose some of the melodies in different keys and practise them in a number of different keys.

We illustrate with a few keys the melodies of "America" and "Stars of a Summer Night."

Major Scale of "C" (Natural scale) For "Chromonica" in Key of "C"



Pitch name	c	d	e	f	g	a	b	c	c	b	a	g	f	e	d	c
Hole number	4	4'	5	5'	6	6'	7'	7	7	7'	6'	6	5'	5	4'	4
Singing name	do	re	mi	fa	so	la	ti	do	do	ti	la	so	fa	mi	re	do

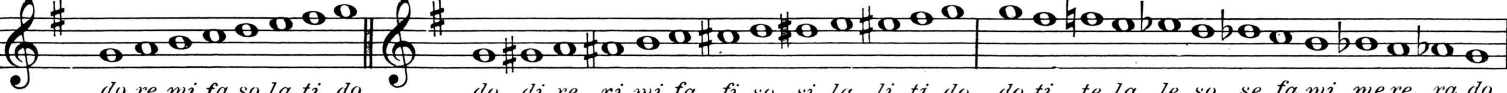
Chromatic Scale of "C"



c	c#	d	d#	e	f	f#	g	g#	a	a#	b	c	c	b	bb	a	ab	g	gb	f	e	eb	d	db	c
4	4←	4'	4←	5	5'	5←	6	6←	6'	6←	7'	7	7	7'	6←	6'	6←	6	5←	5'	5	4←	4'	4←	4
do	di	re	ri	mi	fa	fi	so	si	la	li	ti	do	do	ti	te	la	le	so	se	fa	mi	me	re	ra	do

Major Scale of "G"


Chromatic Scale of "G"



do	re	mi	fa	so	la	ti	do	do	di	re	ri	mi	fa	fi	so	si	la	li	ti	do	do	ti	te	la	le	so	se	fa	mi	me	re	ra	do
g	a	b	c	d	e	f#	g	g	g#	a	a#	b	c	c#	d	d#	e	e#	f#	g	g	f#	f#	e	eb	d	db	c	b	bb	a	ab	g
6	6'	7'	7	8'	8	9←	9	6	6←	6'	6←	7'	7	7←	8'	8	8←	8'	8←	9	9	9←	9'	8	8←	8'	7←	7	7'	6←	6'	6←	6

Major Scale of "F"

Chromatic Scale of "F"



do	re	mi	fa	so	la	ti	do	do	di	re	ri	mi	fa	fi	so	si	la	li	ti	do	do	ti	te	la	le	so	se	fa	mi	me	re	ra	do
f	g	a	bb	c	d	e	f	f	f#	g	g#	a	bb	bb	c	c#	d	d#	e	f	f	e	eb	d	db	c	cb	bb	a	ab	g	gb	f
5'	6	6'	6←	7	8'	8	9'	5'	5←	6	6←	6'	6←	7'	7	7←	8'	8	8←	9'	9'	8	8←	8'	7←	7	7'	6←	6'	6←	6	5←	5'

America in Key of "C"

do do re ti do re mi mi fa mi re do re do ti do so so so so fa mi fa fa fa fa mi re mi fa mi re do mi fa so la fa mi re do.

c c d b c d e e f e d c d c b c g g g g f e f f f f e d e f e d c e f g a f e d c.

7 7 8' 7' 7 8' 8 8 9' 8 8' 7 8' 7 7' 7 9 9 9 9 9' 8 9' 9' 9' 9' 8 8' 8 9' 8 8' 7 8 9' 9 10' 9' 8 8' 7

America in Key of "G"

dodo re ti dore mi mi fa mi re do redoti do so so so so fa mi fa fa fa fa mi re ni fa mi re do mi fa so la fa mi re do.

g g a f# g a b b c b a g a g f# g d d d d c b c c c c b a b c b a g b c d e c b a g.

6 6 6' 5+ 6 6' 7' 7' 7' 7' 6' 6' 6' 6 5+ 6' 8' 8' 8' 8' 7' 7' 7' 7' 7' 7' 6' 7' 7' 7' 6' 6' 7' 7' 8' 8' 7' 7' 6' 6'

America in Key of "F"

The first system of musical notation is written on a single staff in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, starting on G4 and ending on G5. Below the staff, there are three lines of text: the first line contains the syllables 'do do re ti do re mi mi fa mi re do re do ti do'; the second line contains the corresponding solfège letters 'f f g e f g a a b b a g f g f e f'; and the third line contains the fingerings '5' 5' 6 5 5' 6 6' 6' 6+ 6' 6 5' 6 5' 5 5' 7 7 7 7 6+ 6' 6+ 6+ 6+ 6- 6' 6 6' 6+ 6' 6 5' 6' 6+ 7 8' 6+ 6' 6 5'.

do do re ti do re mi mi fa mi re do re do ti do so so so so fa mi fa fa fa fa mi re ni fa mi re do ni fa so la fa mi re do.
f f g e f g a a b b a g f g f e f c c c c b b a b b b b b b a g a b b a g f a b b c d b b a g . f .
5' 5' 6 5 5' 6 6' 6' 6+ 6' 6 5' 6 5' 5 5' 7 7 7 7 6+ 6' 6+ 6+ 6+ 6- 6' 6 6' 6+ 6' 6 5' 6' 6+ 7 8' 6+ 6' 6 5'

Stars of a Summer Night in Key of "C"

mi ri mi do re mi fa mi do mi re re do fa la so fa mi do ni mi so fa mi la so do ni mi so fa mi.

e d#e c d e f e c e d d c f a g f e c e e g f e a g c e e g f e.

8 8⁺8 7 8' 8 9' 8 7 8 8' 8' 7 9' 10' 9 9' 8 7 8 8 9 9' 8 10' 9 7 8 8 9 9' 8

Stars of a Summer Night in Key of “G”

Stars of a Summer Night in Key of “F”

ni ri mi do re ni

The ability to play melodies in different keys will be found very valuable, especially in accompanying singing.

For the convenience of "Chromonica" Band leaders, music supervisors, scout leaders, and any others who may wish to arrange music for the "Chromonica" from the piano, vocal or instrumental score, the complete number of Major and Chromatic Scales is given.

Violin, flute, oboe, and piccolo solos, duets, trios, quartets are especially effective when played on the "Chromonica."

Vocal solos, duets, trios, and quartets are also to be included in the list of music available for "Chromonica" use.

Following the scales are a few examples.

"Minuet in G"	<i>Beethoven</i>
"Traumerei"	<i>Schumann</i>
"Kujawiak" (Second Mazurka)	<i>Wieniawski</i>
(Duet) "Marguerita" ("Faust")	<i>Gounod</i>
(Trio) "Thuringian Folksong"	
(Quartet) "My Old Kentucky Home"	<i>Foster</i>

The piano accompaniments to these solos, and to many of the solos in the following suggested list, will be found in almost any good collection for violin or flute, published by any of our well known publishing companies.

Recommended Solos

"Nachtstück"	<i>Schumann</i>
"Cradle Song"	<i>Hauser</i>
"Andante"	<i>Gluck</i>
"Spring Song"	<i>Mendelssohn</i>
"Moment Musical"	<i>Schubert</i>
"Largo"	<i>Handel</i>
"Serenade"	<i>Schubert</i>
"Consolation"	<i>Liszt</i>
"Chanson Triste"	<i>Tschaikowsky</i>
"Spanish Dance"	<i>Moszkowski</i>
"Elégie"	<i>Massenet</i>
"Berceuse"	<i>Grieg</i>
"Humoreske"	<i>Dvorak</i>

Major Scale of "D"

do re mi fa so la ti do
d e f# g a b c# d
 4' 5' 5+6' 6' 7' 7+8'

Chromatic Scale of "D"

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
d d# e e# f# f g g# a a# b b# c# c d
 4' 4+5' 5+5+6' 6+6' 6+7' 7+7+8' 8' 7+ 7 7' 6+6' 6+6 5+ 5' 5 4+4'

Major Scale of "B flat"

do re mi fa so la ti do
bb c d eb f g a bb
 6+ 7' 8' 8+9' 9 10' 10+'

Chromatic Scale of "B flat"

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
bb b c c# d eb e f f# g ga a bb ba ab g gb f fb eb d db c cb bb
 6+ 7' 7 7+8' 8+ 8 9' 9+9 9+10' 10+ 10' 9+9 9+9' 8 8+8' 7+7 7' 6+

Major Scale of "A"

do re mi fa so la ti do
a b c# d e f# g# a
 6' 7' 7+8' 8 9+9+10'

Chromatic Scale of "A"

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
a a# b b# c# d d# e e# f# f g# a a g# gh f# fh e eb d c# ch b bb a
 6' 6+7' 7+7+8' 8+8 8+9+ 9 9+10' 10' 9+ 9 9+9' 8 8+8' 7+ 7 7' 6+6'

Major Scale of "E flat"

do re mi fa so la ti do
eb f g ab bb c d eb
 4+5' 6 6+6+7 8' 8+

Chromatic Scale of "E flat"

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
eb eb f f# g ab aq bb bh c c# d eb eb d db c cb bb bbb ab g gb f fb eb
 4+ 5 5' 5+6 6+ 6' 6+7' 7 7+8' 8+ 8+8' 7+7 7' 6+ 6' 6+6 5+5' 5 4+

Major Scale of "E"

do re mi fa so la ti do
e f# g# a b c# d# e
 5 5+6+6' 7' 7+8+8

Chromatic Scale of "E"

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
e e# f# f g# a a# b b# c# c d# e e d# dh c# ch b bb a g# gh f# fh e
 5 5+5+ 6 6+6' 6+7' 7+7+ 8' 8+8 8 8+ 8' 7+ 7 7' 6+5' 6+ 6 5+ 5' 5

Major Scale of "A flat"

do re mi fa so la ti do
ab bb c db eb f g ab
 6+ 6+7 7+8+9' 9 9+

Chromatic Scale of "A flat"

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
ab aq bb bh c db dh eb eh f f# g ab ab g gb f fb eb ebb db c cb bb bbb ab
 6+ 6' 6+ 7' 7 7+ 8' 8+ 8 9' 9+9 9+ 9+9' 8 8+ 8' 7+7 7' 6+ 6' 6+

Major Scale of "B"

Chromatic Scale of "B"

do re mi fa so la ti do
b c# d# e f# g# a# b
3' 4-4-5 5-6-6-7'

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
b b# c# c# d# e e# f# f# g# g# a# b b a# a# g# g# f# f# e d# d# c# c# b
3' 3-4- 4' 4-5 5-5- 6 6- 6' 6-7' 7' 6- 6' 6- 6 5- 5' 5 4- 4' 4- 4 3'

Major Scale of "D flat"

Chromatic Scale of "D flat"

do re mi fa so la ti do
db eb f g# ab bb c db
4- 4-5' 5-6-6-7' 7-

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
db d# eb eb f g# g# ab a# bb b# c db db c eb bb bbb ab abb g# f fb eb ebb db
4- 4' 4- 5 5' 5- 6 6- 6' 6- 7' 7 7- 7- 7' 6- 6' 6- 6 5-5' 5 4- 4' 4-

Major Scale of "F sharp"

Chromatic Scale of "F sharp"

do re mi fa so la ti do
f# g# a# b c# d# e# f#
5- 6- 6-7' 7-8-8-9-

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
f# f# g# g# a# b b# c# c# d# d# e# f# f# e# e# d# d# c# c# b a# a# g# g# f#
5- 6 6- 6' 6-7' 7-7- 8' 8- 8 8-9- 9-8- 8 8- 8' 7- 7 7' 6- 6' 6- 6 5-

Major Scale of "G flat"

Chromatic Scale of "G flat"

do re mi fa so la ti do
gb ab bb cb db eb f gb
5- 6- 6-7' 7-8-8-9-

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
gb g# ab a# bb cb cb db d# eb eb f gb gb f fb eb ebb db dbb cb bb bbb ab abb gb
5- 6 6- 6' 6-7' 7 7- 8' 8- 8 9' 9- 9-9' 8 8- 8' 7- 7 7' 6- 6' 6- 6 5-

Major Scale of "C sharp"

Chromatic Scale of "C sharp"

do re mi fa so la ti do
c# d# e# f# g# a# b# c#
4- 4-5- 5- 6- 6-7- 7-

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
c# c# d# d# e# f# f# g# g# a# a# b# c# c# b# b# a# a# g# g# f# e# e# d# d# c#
4- 4' 4- 5 5-5- 6 6- 6' 6- 7' 7-7- 7-7- 7' 6- 6' 6- 6 5-5- 5 4- 4' 4-

Major Scale of "C flat"

Chromatic Scale of "C flat"

do re mi fa so la ti do
cb db eb fb g# ab bb cb
3' 4-4-5 5-6-6-7'

do di re ri mi fa fi so si la li ti do do ti te la le so se fa mi mere ra do
cb cb db d# eb fb f# g# g# ab a# bb cb cb bb bbb ab abb gb gbb fb eb ebb db dbb cb
3' 4 4- 4' 4-5 5' 5- 6 6- 6' 6-7' 7' 6- 6' 6- 6 5- 5' 5 4- 4' 4- 4 3'

MINUET IN G

Arranged for "Chromonica" in Key of "C" Regular Tuning

L. von Beethoven

Allegretto

mp

7' 7 8' 7← 8' 7← 8' 7← 8' 8 7' 7 8' 6' 7' 6 6' 7' 6← 7' 6← 7' 6← 7' 6' 6

1st 2nd

6 5← 5← 6' 6 5 4' 7' 7 4' 8' 9 9 9← 9 10' 9 9← 8 8' 7 7' 8 7

1st 2nd *Fine*

7' 6' 6 6' 7' 6← 7' 6← 7' 6← 7' 7 6← 6' 7' 5← 6 8' 9 6

Trio

8' 7← 8' 7' 8' 6 7' 4' 7' 6' 7 5← 6' 4' 5← 6 5← 6 6' 7' 7 8' 7← 8' 8 8' 7 7' 6← 7' 7 7' 6'

6 7' 6' 6 5← 6' 5 5← 6 5 4← 6' 4' 8' 7← 8' 8 7 6' 7' 6' 7' 7 6' 5← 8' 7← 8' 8 7 6' 7' 6' 7'

1st 2nd *Min. D.C.*

7 6' 5← 8' 7← 8' 7' 8' 6 7' 4' 9 8 9 7 8 6' 7 5← 6' 4' 5 5← 5← 6' 6 8' 7← 8' 6' 6

TRAUMEREI

Arranged for "Chromonica" in Key of "C" Regular Tuning

R. Schumann

p

4 5' 5 5' 6' 7 9' 9' 8 8' 7 9' 6 6' 6← 8' 5' 6 6' 7 6 4 5' 5 5' 6' 7 10' 10' 9 9' 8

rit. *a tempo*

9' 10' 8' 9' 8 8'← 8' 8 7 4 5' 5 5' 6' 7 8'← 8' 8' 7 6'← 8' 6 6' 6← 6' 6 4' 4' 5'

6'← 6' 6' 8' 9' 10'← 10'← 10' 9 9' 10' 8' 8 9' 8 8' 6' 6' 6 4 5' 5 5' 6' 7 9' 9' 8 8'

ritardando *p*

7 9' 6 6' 6← 8' 5' 6 6' 7 6 4 5' 5 5' 6' 7 10' 10' 9 9' 8' 7 9' 6 6' 6← 8' 6 6' 6' 8' 4' 5 5'

KUJAWIAK

(Second Mazurka)

Arranged for "Chromonica" in Key of "C" Regular Tuning

H. Wieniawski

Tempo di Mazurka

8 *mf* * $\frac{\infty}{\infty}$

5 8 8 6 7 7 6 7 5 6 6 5 10 9 9 8 7 8 8 7

6 8 6 7 7 8 10 9 10 9 9 8 7 8 8 7 6 8 6 7 7 6 5 10 9 8 7

5 9 8 8 7 7 6 6 8 9 10 9 8 8 8 7 5 9 8 8

7 7 6 6 6 7 7 8 7 7 7 8 8 8 8 10 10 9 9

7 8 8 7 7 7 6 10 10 9 9 7 8 6 6

2nd $\frac{\infty}{\infty}$ CODA *D.S. to Φ after repeating from 1st ending then play Coda*

6 7 6 7 7 7 8 8 9 9 9 9 10 6

* Played

7 7 6

MARGUERITA

(Air from "Faust")

Duet for "Chromonicas" in Key of "C" Regular Tuning

Gounod

1st "Chromonica"

6 7 7 7 7 6 9 8 8 8 8 8 8 7 9 8 7 7 7 8 8 8 5 6 8 8 8

2nd "Chromonica"

5 5 6 6 5 6 6 6 5 6 5 5 5 6 5 4 6 6 7 5 5 4 3 6 7 6

8 8 7 8 8 8 8 8 7 9 8 7 6 6 9 8 7 6 6 8 7 6 6 7 8 8 6 7 7

5 5 7 7 6 6 6 7 6 6 6 5 6 5 6 5 4 5 5 5 5 5 6 5 5 6 5 5 5

THURINGIAN FOLKSONG

Trio for "Chromonicas" in Key of "C" Regular Tuning

1st "Chromonica"

Moderato

2nd "Chromonica"

3rd "Chromonica"

MY OLD KENTUCKY HOME

Quartet for "Chromonicas" in Key of "C" Regular Tuning

Foster

1st

2nd

3rd

4th

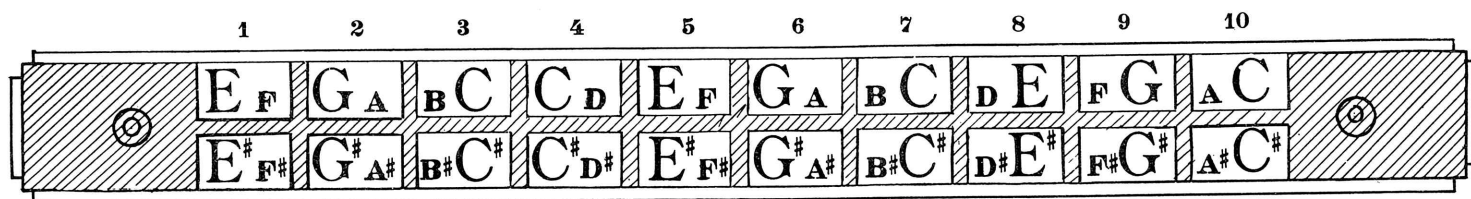
1st

2nd

Fine

D.S. using 2nd ending

To overcome the limitations of the regular tuning "Chromonica," which omits "F \sharp ," "A," and "A \sharp " in the lowest octave—and as these tones are often needed in duo, trio and quartet compositions—another form of ten hole "Chromonica" has been devised known as the "solo tuning Chromonica" which omits lowest "C," "C \sharp ," "D," and "D \sharp " and starts on "E" for the blow tone of the first hole. The tones on the solo tuning "Chromonica" are as follows:



The large type letters represent the tones which are obtained by BLOWING into the holes; whereas the small letters represent the tones obtained by DRAWING through the same holes.

NOTE RANGE OF "CHROMONICA" IN KEY OF "C" SOLO TUNING.

Tones produced are one octave higher.

Row 1:

Letter	Fingering
e	1
e \sharp	1 \leftarrow
f	1'
f \sharp	1' \leftarrow
g	2
g \sharp	2 \leftarrow
a	2'
a \sharp	2' \leftarrow
b	3'
b \sharp	3' \leftarrow
c	$\frac{c}{3}$ 4
c \sharp	$\frac{c}{3}$ 4 \leftarrow
d	$\frac{d}{4}$
d \sharp	$\frac{d}{4}$ 4 \leftarrow
e	5
e \sharp	5 \leftarrow
f	5'
f \sharp	5' \leftarrow

Row 2:

Letter	Fingering
g	$\frac{g}{6}$ 6
g \sharp	$\frac{g}{6}$ 6 \leftarrow
a	6'
a \sharp	6' \leftarrow
b	7'
b \sharp	7' \leftarrow
c	7
c \sharp	7 \leftarrow
d	8'
d \sharp	8' \leftarrow
e	8
e \sharp	8 \leftarrow
f	9'
f \sharp	9' \leftarrow
g	9
g \sharp	9 \leftarrow
a	10'
a \sharp	10' \leftarrow
c	10
c \sharp	10 \leftarrow

Scales and other compositions given are played in the same manner as on the regular tuning "Chromonica."

The following may be used as Solo, Duet, or Trio.

"Calm as the Night"

CALM AS THE NIGHT

Trio for "Chromonicas" in Key of "C" Regular or Solo Tuning

Carl Bohm

1st Regular or Solo Tuning

Poco tranquillo

2nd Solo Tuning

3rd Solo Tuning

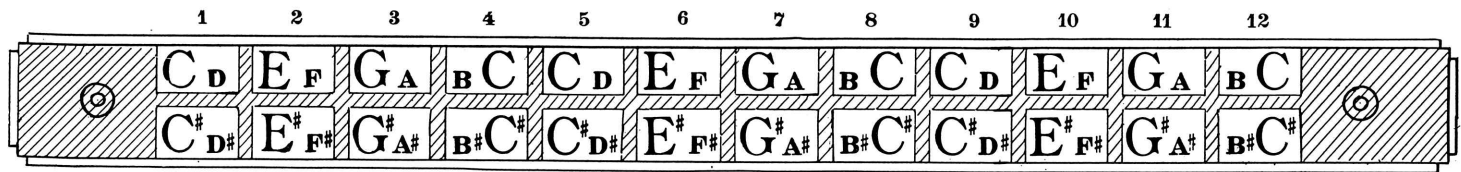
f Più mosso

ff

The "Super Chromonica"

Any type of ten hole "Chromonica" will have to omit some tones in a three octave range, but the twelve hole "Super Chromonica" overcomes these difficulties and provides three complete chromatic octaves.

Music of any kind can be arranged for this instrument, and it is especially recommended for artistic and advanced players. The following illustration shows the arrangement of tones:



The large type letters represent the tones which are obtained by BLOWING into the holes; whereas the small letters represent the tones obtained by DRAWING through the same holes.

The student will observe that the "Super Chromonica" is practically the same instrument as the solo "Chromonica" except that it has a much greater range. It will also be noted that the blow tones in upper and lower hole 4 are repeated in hole 5. This also occurs in holes 8 and 9. A little practice will illustrate this point and eliminate confusion in the mind of the player.

NOTATION CHART FOR "SUPER CHROMONICA" IN KEY OF "C"

1st octave Actual Pitch 2nd octave

do di re ri mi - fa fi so si la li ti - do di do di re ri mi - fa fi
 c c[#] d d[#] e e[#] f f[#] g g[#] a a[#] b b[#] c c[#] c c[#] d d[#] e e[#] f f[#] g g[#] a a[#] b b[#] c c[#]
 1 1← 1' 1'← 2 2← 2' 2'← 3 3← 3' 3'← 4 4← 4' 4'← 5 5← 5' 5'← 6 6← 6' 6'←

3rd octave

so si la li ti - do di do di re ri mi - fa fi so si la li ti - do di
 g g[#] a a[#] b b[#] c c[#] c c[#] d d[#] e e[#] f f[#] g g[#] a a[#] b b[#] c c[#]
 7 7← 7' 7'← 8 8← 8' 8'← 9 9← 9' 9'← 10 10← 10' 10'← 11 11← 11' 11'← 12 12← 12' 12'←

Usual reading-one octave lower than pitch produced

do di re ri mi - fa fi so si la li ti - do di do di re ri mi - fa fi so si la li
 c c[#] d d[#] e e[#] f f[#] g g[#] a a[#] b b[#] c c[#] c c[#] d d[#] e e[#] f f[#] g g[#] a a[#]
 1 1← 1' 1'← 2 2← 2' 2'← 3 3← 3' 3'← 4 4← 4' 4'← 5 5← 5' 5'← 6 6← 6' 6'← 7 7← 7' 7'←

ti - do di do di re ri mi - fa fi so si la li ti - do di
 b b[#] c c[#] c c[#] d d[#] e e[#] f f[#] g g[#] a a[#] b b[#] c c[#]
 8' 8'← 8 8← 9 9← 9' 9'← 10 10← 10' 10'← 11 11← 11' 11'← 12 12← 12' 12'←

SIMPLE AVEU

Arranged for "Super Chromonica" in Key of "C"

F. Thomé

Moderato

p

f

p

f

p

mf

poco a poco cresce ed animando

ff

mf

rit. *pp*

p dolcissimo *rall.*

5' 4' 4' 2' 3' 2 1' 2 2' 3' 6' 6 6 7 2' 3 6' 6 5' 1' 1' 4' 4'

3' 4' 5' 6' 6 3' 5' 4' 4' 2' 3' 2 1' 2 2' 3' 6' 6 6 7 2' 3 6' 6

5' 1' 1' 4' 4' 3' 4' 5' 6' 6 5' 5' 5' 6 4' 3' 4' 3' 2' 3' 3' 4' 5' 5'

4' 3' 4' 4' 5' 7' 7' 5' 5' 7 6' 5' 4' 6' 6 6' 6 5' 4' 4' 2' 3' 2

1' 2 2' 3' 6' 6 6 6' 6 5' 3' 4 3 2' 2' 2 2 1' 1'

2 3' 7' 9' 8' 8' 6' 7' 6 5' 6 6' 7' 10' 10 10 11 6' 7 10' 10

9' 5' 5' 8' 8' 7' 8' 9' 10' 10 9' 9' 5' 6 4' 3' 4' 3' 2' 3' 3' 4' 5' 5'

4' 3' 4' 4' 5' 7' 7' 5' 5' 7 6' 5' 4' 6' 6 6' 6 5' 4' 4' 2' 4'

3' 2 1' 2 2' 3' 6' 6 6 7 2' 3 6' 6 5' 1' 1' 4' 4' 3' 4' 5' 6' 6 5'

5' 4' 4' 3' 4' 3' 3 2' 2 3' 5' 5' 1'

Instrumental solos of long range, duets, trios and quartets for women's voices, and duets for soprano and tenor can be very effectively played on the "Super Chromonica" and are easily arranged for this instrument.

The alto solo tuning "Chromonica" and the tenor "Super Chromonica," tuned one octave lower than the regular styles, can be obtained and are especially adaptable to male quartets, the tenor and bass parts of mixed quartets, and viola and cello parts of string quartets.

An example of a mixed quartet is given, also an excerpt from a string quartet.

SWEET AND LOW

Quartet for Four "Super Chromonicas" (Upper numbers)

or

Three Solo and One Solo Alto "Chromonica" (Lower numbers)

All instruments in "C"

Barnby

Larghetto

SOPRANO *pp*

6 6 7' 7 7 8 8 8' 7' 7 6'← 7' 7 6 7' 7 6 7'

5 5 6' 6 6 7 7 7' 6' 6 5'← 6' 6 5 6' 6 5 6'

ALTO

6 6 5'← 6 6 6' 6 6 6 5' 5' 5' 6 5'← 6 6 6'←

5 5 4'← 5 5 5' 5 5 5 4' 4' 4' 5 4'← 5 5 5'←

TENOR

3 3 2'← 3 3 3' 3 5' 4 4' 3' 4 4' 3 2'← 3 6 5'

2 2 1'← 2 2 2' 2 4' 3 3' 2' 3 3' 2 1'← 2 5 4'

BASS

"Super Chromonica" 1 1 1 1 1 1 1 1 1' 1' 3 1 1 1 1 4

Solo Alto " 4 4 4 4 4 4 4 4 4' 4' 6 4 4 4 4 7

mf *pp*

9' 8' 8 7' 8' 7' 7 7 8' 7' 7 7' 7 7 8 7' 7 7 8' 7' 7 7' 7

8' 7' 7 6' 7' 6' 6 6 7' 6' 6 6' 6 6 7 6' 6 6 7' 6' 6 6' 6

7 7 7 7 6'← 6'← 7 6' 6' 6' 6' 6 5'← 6 6' 6' 6' 6'

6 6 6 6 5'← 5'← 6 5' 5' 5' 5' 5 4'← 5 5' 5' 5' 5'

5' 5' 5 6 5' 4 4' 5' 4' 4 5' 5 5' 4 4 4 4' 3 3' 4' 3' 4'

4' 4' 4 5 4' 3 3' 4' 3' 3 4' 4 4' 3 3 3 3' 2 2' 3' 2' 3'

4' 3 2 1 1' 3 3 4' 3 3' 4' 3' 4' 4 2 2'← 3 3 3 3 3

7' 6 5 4 4' 6 6 7' 6 6' 7' 6' 7' 7 5 5'← 6 6 6 6 6

rall. e dim.

7 8 6'← 7 8 8 8 8' 7' 7← 7 7 7 7' 7 7 7 7' 7 8
6 7 5'← 6 7 7 7 7 7' 6' 6← 6 6 6 6' 6 6 6 6' 6 7

6 5'← 6 5 6 7' 7← 7← 7' 5'← 6 6 5' 5' 5' 5 5 6' 6' 6' 6 6' 6
5 4'← 5 4 5 6' 6← 6← 6' 4'← 5 5 4' 4' 4' 4 4 5' 5' 5' 5 5' 5

4 3 3' 3 3' 5 6 6 5' 5 4 4 4' 4' 4' 4 4 4 4' 4' 3'← 3' 3← 3
3 2 2' 2 2' 4 5 5 4' 4 3 3 3' 3' 3' 3 3 3' 3' 3' 2'← 2' 2← 2

1 1 1 3' 3' 4 2 2 2' 2'← 3 3 2' 2' 2' 2 1'← 1' 1' 1' 1
4 4 4 6' 6' 7 5 5 5' 5← 6 6 5' 5' 5' 5 4'← 4' 4' 4' 4

AIR ON THE "G" STRING

(From the "Suite in D Major")

Arranged from String Quartet for "Super Chromonicas" in Key of "C"

J. S. Bach

Lento molto espressivo

1st *p* 6 7'6' 5'4 4'4 4' 3' 3 7 6 3'← 3' 5' 5← 7 6'

2nd *pp* 8 7' 7 7'← 7' 7'← 11 7'← 7

3rd *pp* 7 7' 3' 5' 5' 5← 5' 6

4th *pp* Bass "Super Chromonica" 4 8 8' 4' 3' 7' 7 3 2' 6' 6← 2← 3 7 6' 2' 2 6 5' 1' 1← 4← 3' 7'

“Chromonics” in Different Keys

The Philadelphia Harmonica Band and many other organizations use the different styles of “Chromonics” with fine effect in many of the compositions that they have in their repertoire.

By using “Chromonics” of different range, orchestra, piano, organ, and various ensemble scores can be easily arranged for the “Chromonica” with other instruments.

Although it is possible and not difficult to play melodies in any key upon any “Chromonica,” most players find that it is easier, when playing in different keys, to use “Chromonics” tuned in the key in which they are playing.

The reason for this is that the blow tones are those that produce the tonic chord of the scale in which the “Chromonica” is tuned, and most melodies contain more of the restful tones of the tonic chord than the active draw tones which seem to require a little more effort to produce. Also, less manipulation of the lever is required.

Most professional players have a set of “Chromonics” tuned in five or six different keys which gives them a greater range and also makes the playing somewhat easier. The keys usually preferred are “A, B^b, C, D, G.”

For those who wish to use “Chromonics” tuned in different keys, we give this rule: Under the notes copy the syllable names in the key in which the “Chromonica” is tuned; then copy the corresponding hole numbers found under the same syllable names on the Notation Chart for the “Chromonica” in “C.”

Examples:—

SOUVENIR

Drdla

“Chromonica” in Key of “D”

“Chromonica” in Key of “B^b”

so	do	mi	so	la	mi	mi	re	do	fi	so	la	ti	la
3	4	5	6	6'	5	8	8'	7	5'←	6	6'	7'	6'

LOURE—Bach

SPRING SONG—Mendelssohn

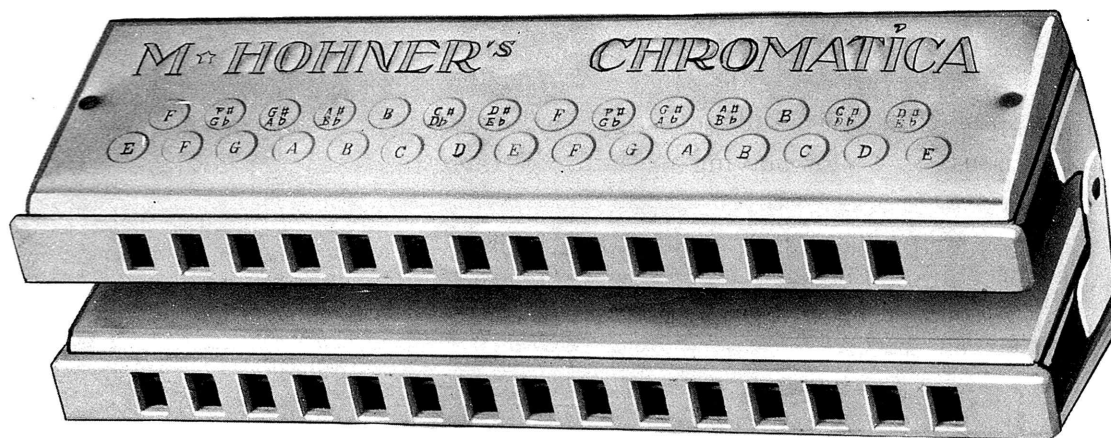
“Chromonica” in Key of “G”

“Chromonica” in Key of “A”

mi	fa	so	do	ti	do	do	ti	la	ti	so	mi	fa	fi	so	do	so	fa	mi
5	5'	6	4	3'	4	7	7'	6'	7'	6	5	5'	5'←	6	7	6	5'	5

Double Bass "Chromonica"

The orchestral effects and tonal shadings which are produced with such splendid results through the use of the double bass "Chromonica" have been the means of many Harmonica Orchestras winning high praise for their musical skill and ability to render the most difficult selections.



No. 265. BASS CHROMATIC HARMONICA. Length $8\frac{3}{4}$ inches. Two Harmonicas, one above the other, joined by hinges, presenting a most unusual instrument that is unique in its appearance. 29 holes, each equipped with two heavy all "blow" reeds—58 reeds in all—thus providing exceptional volume of tone. This instrument is especially designed to provide the bass accompaniment for ensemble playing, supplying the performer with two chromatic octaves from Contra "E" to small "e." The lower half of the instrument embodies the natural tones of the scale, the upper half the sharps and flats. The tones of the instrument are die-stamped on the top cover of the top Harmonica. This instrument is played in a manner entirely different from that of the standard "Chromonica" inasmuch as the holes are sufficiently far apart to enable the player to produce a single tone without the use of the tongue, which is the essential feature when playing the regular styles.

ARRANGEMENT OF TONES IN DOUBLE BASS "CHROMONICA"

Upper Row	E#	F#	G#	A#	Cb	C#	D#	E#	F#	G#	A#	Cb	C#	D#	
	F	Gb	Ab	Bb	B	Db	Eb	F	Gb	Ab	Bb	B	Db	Eb	
Lower Row	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E

NOTATION CHART FOR DOUBLE BASS "CHROMONICA" (Actual Pitch)

1 1← 2 2← 3 3← 4 4← 5 5← 6 6← 7 7← 8 8← 9 9← 10 10← 11 11← 12 12← 13 13← 14 14← 15

NOTATION CHART FOR DOUBLE BASS TRANSPOSING ONE OCTAVE (Same as used for String Bass)

1 1← 2 2← 3 3← 4 4← 5 5← 6 6← 7 7← 8 8← 9 9← 10 10← 11 11← 12 12← 13 13← 14 14← 15

Natural tones indicated by numeral only are obtained on the lower row; sharps and flats indicated by arrow after numeral, obtained on upper row.

The following illustration gives a few bars of Brahms' "Famous Waltz" in orchestral arrangement to show the splendid results that may be obtained by the use of a variety of styles of "Chromonics" and Harmonicas.

FAMOUS WALTZ

Arranged for Harmonicas and "Chromonics" in Key of "C"

Brahms

"Little Lady"
Harmonicas and
"Chromonics" }

1st
"Super Chromonica"

2nd

3rd
Harmonicas and "Chromonics"

4th

5th

6th

7th
(Solo)

8th
Tenor
"Super Chromonica"

Alto "Chromonica"

9th
Double Bass

Moderato

Piano
Accompaniment

p dolce

sempre arpa

2 1 1 2 2 1 1 2 2 2 1 2 2 1 2 3 3 2 2 3 3 2 2 3 4 3 3 3 3 3 3 2
5 4 4 5 5 4 4 5 5 5 4 5 5 4 5 6 6 5 5 6 6 5 5 6 7 6 6 6 6 5 6 6 5

10 9 9 10 10 9 9 10 10 10 9 10 9 10 11 11 10 10 11 11 10 10 11 12 11 11 11 11 11 11 11 8 8 10

6 5 5 6 6 5 5 6 6 6 5 6 6 6 7 7 6 7 7 7 6 7 7 7 6 7 7 7 6 7 7 6 6 7

7 6 6 7 7 6 6 7 7 7 7 8 8 8 7 8 8 8 7 8 8 8 7 8 8 8 8 8 8 8 8 6

4 6 5 6 5 5 4 5 6 6 7 6 7 6 7 6 7 6 7 6 7 5 6

5 4 5 4 5 4 5 4 6 5 6 5 6 5 6 6 5 6 6

4 3 4 3 4 4 4 3 5 4 5 4 5 4 5 4 5 3 5 3

3 2 3 2 3 1 3 2 4 3 4 3 3 3 3 3

4 4 4 4 3 3 3 3 6 5

13 13 13 13 11 11 12 15

Orchestra Score arranged for Harmonicas and "Chromonics"

Musical Authorities Endorse Hohner Harmonicas



LIEUTENANT-COMMANDER JOHN PHILIP SOUSA says:

"I am a great advocate of the Harmonica and especially endorse the Harmonica Bands which are winning sweeping popularity in the East. Mastery of the Harmonica lays the foundation for a musical career. Training of the musical ear is one of the important things in any musician's life. The Harmonica gives that ear training in its simpler form and develops into harmony later. I think Harmonica contests are a fine thing and I wish them all the success in the world."



NATH. SHILKRET, *Musical Director and Manager, Victor Talking Machine Company:*

"My position with the Victor Talking Machine Company gives me great opportunities to know the demands of the people. When recordings of the harmonica were discussed, I became interested and after listening to harmonica soloists and bands, I am proud to advocate and extol their musical value. Truly, the work of the harmonica bands was a revelation to me."



PETER W. DYKEMA, *Professor of Music Education at Columbia University, New York City, says:*

"Inspiring everyone to play a musical instrument means laying the foundation for much happiness and contentment.

"No instrument is better adapted to universal use than the *Harmonica*. May the time soon come when every man, woman and child will feel it is an important part of their equipment."



ABRAHAM LINCOLN on one of his journeys for a debate with Stephen A. Douglas took from his pocket a small Harmonica and played upon it. When asked by someone about his playing on the instrument, he said: "This is my band. Douglas had a brass band with him in Peoria, but this will do for me."—*Abraham Lincoln, The Prairie Years,* by Carl Sandburg.



PHILIP GORDON, *Director of Music, South Side High School, Newark, New Jersey:*

"It should be apparent to anyone interested in education that the Harmonica Band can be made the most useful musical organization in any school. It will attract more pupils than any other musical club. The boy with a changing voice need not fear that he will crack on the high notes. The girl who has been playing only a month need not be afraid to show that she is just a beginner, as would be the case if she were playing the piano or the violin. This means that the children have a strong incentive and that is the first essential in education.

"In the second place, the children learn to play from notes, so that they derive the same mental training that violin or piano students get. They become excellent sight readers, and everyone knows that skill in sight reading is one of the chief aims in school music and also one of the most difficult to achieve.

"In the third place, the pupils in the Harmonica Band learn to follow the director, to obey his signals, and this adds to the composite result which makes fifty or one hundred instruments sound like one great organ. No other form of teamwork can teach so thoroughly the important lesson of inhibiting one's individual impulses in order to promote the common good.

"Finally, the Harmonica Band may become the stepping-stone to serious musicianship. With the desire to play, ability to read notes and the knowledge of orchestral routine, many of the children will probably take up one of the regular orchestral instruments and thus benefit both the school and themselves. Taking all these reasons together, one can safely say that every school ought to build up a strong Harmonica Band for the sake of the school and for the King of Instruments."

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Education
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That Musical Pal of Mine